

STREET & SMITH'S

PICTURE PLAY

AUGUST



O
NTS
WELAND

ANNA STEN
by
IRVING SINCLAIR

ANNA STEN'S
WONDERFUL
ROMANCE



If Robert Louis Stevenson had
traded his pen for a camera...



Wallace
BEERY
Jackie
COOPER
IN ROBERT LOUIS STEVENSON'S
TREASURE ISLAND

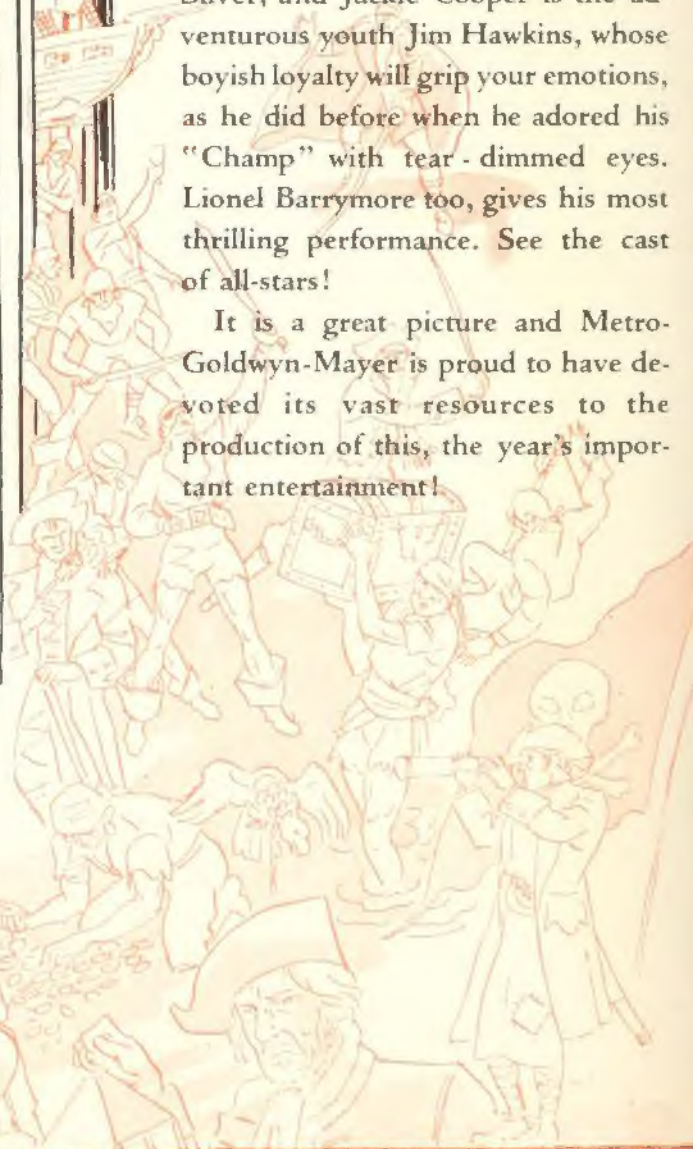
WALLACE BEERY *as* Long John Silver
JACKIE COOPER *as* Jim Hawkins
LIONEL BARRYMORE *as* Billy Bones
OTTO KRUGER *as* Dr. Livesey
LEWIS STONE *as* Captain Smollett
"CHIC" SALE *as* Ben Gunn
WILLIAM V. MONG *as* Old Pew
DOROTHY PETERSON *as* Mrs. Hawkins

Directed by Victor Fleming • Produced by Hunt Stromberg
A METRO-GOLDWYN-MAYER PICTURE

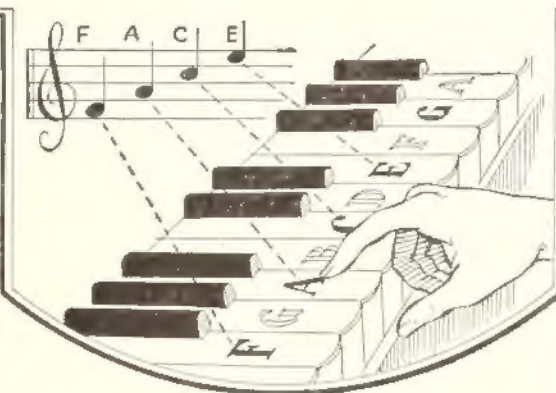
Little did he know that one day his immortal story of "Treasure Island" would come to life...just as his other thrill-novel "Dr. Jekyll and Mr. Hyde" captivated the world. Two million copies of "Treasure Island" have quickened the heart-beat of men, women and children.

Glorious news that each exciting moment has been recaptured to stir your soul! Wallace Beery is Long John Silver, and Jackie Cooper is the adventurous youth Jim Hawkins, whose boyish loyalty will grip your emotions, as he did before when he adored his "Champ" with tear-dimmed eyes. Lionel Barrymore too, gives his most thrilling performance. See the cast of all-stars!

It is a great picture and Metro-Goldwyn-Mayer is proud to have devoted its vast resources to the production of this, the year's important entertainment!



Half a Million People have learned music this easy way



You, too, Can Learn to
Play Your Favorite Instrument
Without a Teacher

Easy as A-B-C

YES, over 700,000 delighted men and women all over the world have learned music this quick, easy way.

Seven hundred thousand—what a gigantic orchestra they would make! Some are playing on the stage, others in orchestras, and many thousands are daily enjoying the pleasure and popularity of being able to play some instrument.

Surely this is convincing proof of the success of the *new, modern method* perfected by the U. S. School of Music! And what these people have done, **YOU**, too, can do!

Many of these 700,000 didn't know one note from another—others had never touched an instrument—yet in half the usual time they learned to play their favorite instrument. Best of all, they found learning music *amazingly* easy. No monotonous hours of exercises—no tedious scales—no expensive teachers. This simplified method made learning music as easy as A-B-C!

beginning to end, is right before your eyes in print and picture. First you are *told* how to do a thing, then a picture *shows* you how, then you do it yourself and *hear* it. And almost before you know it, you are playing your favorite pieces—jazz, ballads, classics. No private teacher could make it clearer. Little theory—plenty of accomplishment. That's why students of the U. S. School of Music get ahead *twice as fast—three times as fast* as those who study old-fashioned plodding methods.

You don't need any special "talent." Many of the 700,000 who have already become accomplished players never dreamed they possessed musical ability. They only wanted to play some instrument—just like you—and they found they could quickly learn how this easy way. Just a little of your spare time each day is needed—and you enjoy every minute of it. The cost is surprisingly low—averaging only a few cents a day—and the price is the

Don't miss any more good times, learn now to play your favorite instrument and surprise all your friends! Change from a wallflower to the center of attraction. Music is the best thing to offer at a party—musicians are invited everywhere. Enjoy the popularity you have been missing. Get your share of the Musician's pleasure and profit! Start Now!

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If you are in earnest about wanting to join the crowd of entertainers and be a "big hit" at any party—if you really *do* want to play your favorite instrument, to become a performer whose services will be in demand—fill out and mail the convenient coupon asking for our Free Booklet and Free Demonstration Lesson. These explain our wonderful method fully and show you how easily and quickly you can learn to play at little expense. The booklet will also tell you all about the amazing new *Automatic Finger Control*. U. S. School of Music, 538 Brunswick Bldg., New York City.

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538 Brunswick Bldg., New York City

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Flute	Trombone
Harp	Saxophone
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PICTURE PLAY

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THE LOST LEGION OF HOLLYWOOD

Where are the stars of yesteryear—of yesterday, even? Why is there no place for the star whose salary was \$10,000 a week only a short while ago? How does it happen that a star of the not-so-distant past is an extra to-day and glad of the chance? Stranger still, what has become of the players of great promise, those with bright futures before them, who are not only idle in Hollywood but forgotten by former guests at their parties?

These are Hollywood's lost legion, more's the pity, and Samuel Richard Mook will sympathetically tell you all about them in next month's Picture Play. You will be amazed.

"I STILL BELIEVE IN MARRIAGE," SAYS JEAN HARLOW!

Far from disillusioned with men, Miss Harlow is all for 'em in this exclusive interview with Jack Smalley, who explains why the platinum blonde's three marriages ended disastrously. Yet Jean Harlow is without bitterness or blame or self-pity. Love has simply done her wrong. Don't miss this remarkable analysis of an extraordinary girl in September Picture Play.

THE STRANGE CASE OF MARLENE DIETRICH

What handicaps her? Too little temperament, a willingness to be submissive? Friends, facts, and figures contribute astonishing items to Helen Pade's article about the woman who should be America's most popular star—and isn't. In next month's Picture Play.

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BABY, TAKE A BOW

Shirley Temple, aged five, receives ovations because her natural charm and amazing gift for acting make her the most important child discovery in years. This first interview is as unaffected and sweet as she herself is.

STAND up and cheer for Shirley!

She is an artless ingénue, a seductive siren. She's the five-year-old dimpled darling over whose natural charm in "Stand Up And Cheer" the critics raved. She's the most important child discovery since Jackie Cooper, probably even since Master Coogan's pathos twisted all hearts.

Asked to pose with the newest baby star, Irvin Cobb groaned, "Another infant prodigy!" But, meeting her,

By Myrtle Gebhart

he was lost. He remained with her for two hours, loath even then to leave her sunlit, mercurial presence.

Though undoubtedly a prodigy, Shirley Temple is not precocious. She's clever but not cute. Her rosebud complexion is innocent of cosmetics, her manners of make-up. She knows no smart cracks. She's an anomaly in the studios: an unspoiled child genius, quite unmindful of flattery and fuss.

Though she hasn't had time to accumulate much of a career or a colorful background, she is far more interesting than the glittering stars.

Her two brothers, George and Jack, are in high school. They are average, intelligent kids, crazy about motors—and Shirley.

The Temples profess themselves unable to account for her rare gifts, as they have neither theatrical lineage nor yearnings.

"Unless my love of dancing explains it," Mrs. Temple said. "As a baby, Shirley would move her little body to the rhythm of music. She never walked, really—stood right up on her toes. The limit of my ambition then was to send her to dancing school, so we started her when she was three."

Shirley was born in Santa Monica, California, and prepared for her screen career by learning to talk and to dance. At half-past three she began acting in the Baby Burlesque series of comedies.

"I'm going to have a baby," she announced when we met, her big blue eyes solemnly holding mine.

She has been harping on that lately. It seems that the minute she "gets time" she will have the baby and they'll play in scenes together. She also aspires to be an artist, and fiddles around with a box of crayons. What about acting?

"Oh, I'll do that, too," she replied. "But it will keep me pretty busy dressing my baby, you know."

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Photo by Autrey



Baby talk never issues from Shirley's rosebud lips. She hears a word, remembers it, and uses it correctly. She likes her spinach and reminds her mother when she hasn't had her cod liver oil!



FAVORITES of the FANS

SHIRLEY TEMPLE

Photo by Otto Dyar



NORMA SHEARER, on the crest of success in "Rip Tide," refuses to rest on her laurels and be satisfied with congratulations. Far from it. She goes right ahead with another picture, "The Barretts of Wimpole Street," in the distinguished company of Charles Laughton and Fredric March. What a triumvirate!

Photo by Clarence Sinclair Bull

Marlene Dietrich
doesn't need soft-focus
photography and the illu-
sion of maid-in-the-mist to be
beautiful, for she is one of the
loveliest ever to grace the
screen. When she shakes off
the shackles of camera effects
she will emerge as the
human being we know her
to be, vibrant and real.
Speed the day!

Photo by Eugene Robert Richee



VIVA VINSON!



HELEN VINSON shed her cocoon of reserve and shows a first glimpse of her new self, dashing, glamorous, distinctive. She obliges with views of some of her new frocks, too. They're simple, of course, because Helen, like a number of other clever women, believes that it isn't necessary to be bizarre to be well-dressed.



THAT VENABLE GAL

THE rippling cello tones of Evelyn Venable's unusual voice are enough to set the young actress apart, but she has some dresses she would like you to see as well. For example, an evening gown of brown taffeta outlined in tulle of the same shade around the shoulders and hem. Trick's no word for it. The fringed tea gown is powder blue.





Photo by Clarence Sinclair Bull

MARY CARLISLE might easily be just another blond cutie and be content with that, but it happens that the girl can act! Steadily improving in each part she plays, never neglecting her sense of humor, she's one of the really talented newcomers. Her next display: "Rear Car."



Photo by Clarence Sinclair Bull

AS long as Jean Parker remains on the screen she will be remembered for the hearts she broke when, as Beth, she died in "Little Women." But she is not content with one outstanding portrayal—she's intensely ambitious and wants more and more. That's why she's studying and studying to improve herself.



ANNA STEN

THE sensational success of "Nana" catapulted Anna Sten into world-wide publicity and admiration, yet little is known of her except that she comes from Russia where she made a place for herself in Soviet films. What of her life there? What of the girl herself? These questions and many more are answered by Harry N. Blair on the opposite page in a story that brings to you the real Anna Sten more vividly, more intimately and more completely than anything you have ever read. It will make you realize that Sten is a great actress because her ruling passion is love.

Photo by George Hurrell



Photo by Harlip

Anna Sten as she looked before acquiring the self-confidence born of a great love.



Eugene Frenke, who fell in love with Anna Sten at first sight and furthered her career in Russia.



This is *la* Sten of "Nana," polished and refined and beautified by Samuel Goldwyn of Hollywood.

ANNA STEN'S WONDERFUL ROMANCE

The never before told story of the Russian actress's discovery by Eugene Frenke, the man she proposed to and married, and their extraordinary life together.

By Harry N. Blair

IT is spring in Moscow. A street car lumbers along bustling Twerskog Boulevard—comes to a sudden stop. Alongside, an automobile darts ahead. At the same moment, a lovely young girl alights. She is hatless and her golden hair gleams in the warm sun. In her arms are several books. The automobile grazes her and the books are scattered over the street.

The girl is a picture of indignation as she stands helpless, the car having gone on. But the driver of the automobile has stopped. He steps out and helps the girl gather her possessions as traffic waits. The girl is still further enraged by his apparent amusement. She accepts the books with an impatient gesture and hurries off. The handsome young stranger gazes after her in frank admiration.

Two weeks later the same young stranger happens into a cinema theater. He is bored with the film until he suddenly glimpses—the girl whom he almost knocked down! She is an inexperienced actress in whom the Soviet Film Bureau sees much promise. The young man feels that she is the most beautiful creature he has ever seen, that he must meet her. He learns that her name is Anna Sten.

The young man is influential. He is confident that an introduction can be easily arranged. He appeals to a friend with the Film Bureau. He waits one, two, three days. All the while he is burning with impatience. Finally he calls his friend. The friend is full of apologies. He

would like to arrange the interview, yes, but it appears that Anna Sten does not care to meet strangers. She is too busy to be bothered with admirers.

Time passes. It is now Christmas in Berlin. The year is 1929. The stranger has flown here from Moscow on business. Such flights are frequently necessary in his work as head of a firm dealing principally in safety razors. The revolution has brought about a change of face on the part of Russian youth. Gone are the beards commonly associated with the typical Russian. It is modern and efficient to be clean-shaved.

Although the young man has often thought of Anna Sten and gazed worshipfully at her shadow on the screen, he has yet to meet her. It is then that fate takes a hand. Entering the Russian Building of Trade in Berlin, his keen black eyes light on his dream princess! Radiantly lovely, she stands talking with a group of friends. The young man is suddenly bold. They are fellow countrymen in a strange land. More, they have mutual friends.

He introduces himself. The name is Eugene Frenke. The girl is startled. She blushes. She is cold until he mentions the incident in Moscow when he retrieved her scattered possessions. Then she suddenly laughs in remembrance. It is a free, joyous laugh, like that of a child. Her lovely round face is childlike also, and her big blue eyes are without guile.

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Anna Sten's Wonderful Romance

It was thus that Anna Sten's romance was born. The charm and perfect manners of the dark young man swept her off her feet. Besides, he was an important person, some one on whom she could rely for advice and encouragement. He became the trusted messenger between her mother and herself on his fortnightly trips to Moscow. From him she learned exactly how her little sister was faring in her stage career.

Anna Sten had been sent to Berlin by the Soviet government to make films for the Tara company. She was unhappy there and her work reflected her mood. Those in charge were dissatisfied with her. They were planning an elaborate production of "The Brothers Karamazov" in which the girl's part is important. They were afraid to trust her with the rôle.

Anna Sten was all unmindful of this, but Eugene Frenke was not. By this time he had assumed complete charge of her affairs. He had won her confidence as well as her love.

This was the turning point in Anna Sten's career. This was the decision which was later to sweep her to world-wide prominence as a star in America, the land she dared not even hope to visit.

Let me relate it to you as Eugene Frenke told it to me in Barbetta's restaurant in New York City. It was to this favored spot of the gourmet that we had gone following a preview of Frenke's picture, "The Girl in the Case" at a Brooklyn neighborhood theater, where it had been enthusiastically received.

Over a brandy and egg he grew mellow as he spoke of the girl to whom he is now married and whom he adores passionately. "Secretly I had learned that Anna was not to play in 'Karamazov,' that she was to be sent back to Russia—a failure." His dark eyes gleamed and he became fiercely eloquent as he struggled to express himself in his still uncertain English. "I determined they should not do this to my Anna. I went to them to force them to reconsider. Finally, by promising to pay

her salary out of my own pocket, they agreed to let Anna play the part."

Meanwhile, unmindful of what was going on, Anna Sten had been studying under the careful guidance of her mentor. Her taste in clothes having been rather flamboyant, it was to him that she turned for advice. Benefiting by his suggestions, she learned to dress appropriately. Under his ever-watchful eye, she forsook certain awkward gestures. Numerous faults in diction were also corrected. In a few short months she learned to forsake her peasant manners and act as to the manor born.

"In temperament, I am a gypsy," Frenke told me. "She was too much of the earth. I showed her how to take wing. I taught her not to fear life. Most of all, not to fear other people."

The result was a new, radiant creature—a poised, self-confident woman of the world who colored her rôle in "The Brothers Karamazov" with rich, vigorous shadings. The picture was a success, but even greater was the success of Anna Sten. From then on her position was assured. She became a star overnight. The little kitchen drudge who dared to woo fame found herself acclaimed.

"Did her success change her?" I asked Eugene Frenke.

He hesitated before replying. "No, but it frightened her. Often, after meeting some important person, she would ask me, 'Did I say the right thing? Did I act nervous?' With me she is still like a child. She loves to cook my favorite dishes. She likes to wear plain dresses. She finds pleasure in long walks and in playing 'Patience.' She has a mystical side, too. We have a mutual interest in spiritualism and have received spirit messages."

"Tell me more about your romance," I urged. "How did you propose?"

"I didn't," he shot back quickly, with a smile. "She did!"

Noting my surprise, he added quickly, "You see, I had rented to Anna one of two houses I had erected

in Berlin. I needed only one house, but in Germany vacant lots are heavily taxed. The government wishes to make owners build. So, like every one else, I erected another house. My wife having died, Anna would often visit with my little daughter and me. One day she hurried in, radiantly beautiful.

"'I'm moving!' she exclaimed. My heart stopped beating. I grasped her hand. 'Where?' I demanded. 'In here with you,' she replied. 'I'm tired of paying rent and, besides, I like this house better.' So we were married in the fall of 1930.

"Our marriage made little difference one way or the other. We were so completely in accord that a mere ceremony could not either add or take away from our love. Later, when the opportunity came from Mr. Goldwyn to go to America, I gave up my business and went along. We have never been separated for any length of time. I have made pictures my life work and Anna's success my chief ambition."

To be a great star they say that one must run the complete gamut of life's experiences. Anna Sten has fought her way through the most harrowing conditions to a position of importance. She is an international figure. Out of tragedy, drudgery, and humiliation, her great art has come into flower. She can portray any emotion, for she has known them all. Her life has been at once both bitter and sweet. If she has known the worst, she has also tasted of the best.

Like all the truly great, she walks alone. Yet ever in the background is the figure of a man—Eugene Frenke, her mate. Through him is projected the art that has given American fans a new thrill. To his strong arm she clings. Though she may continue on her way triumphant, at heart she is still the uncertain little peasant girl in a strange land. Humble, yet defiant, hesitant, yet confident—a curious and fascinating combination.

And this is the never before told story of her transfiguration.

E-MOTION PICTURES

I wish I were a movie star receiving Gable's kisses,
With handsome Bob Montgomery to teach me just what
bliss is!

I wish I were a movie star with Clive Brook's arms about
me,

With Conrad Nagel swearing that he couldn't live with-
out me!

I wish I were a movie star embracing R. Novarro,
With Ronald Colman scheduled for the same scene on
the morrow!

But here's a disconcerting thought that sets my brain to
whirling:

Suppose I were a movie star and had to hug—Ford
Sterling!

Suppose that Oliver Hardy took me in his fond embrace!
Or Harry Langdon! Harold Lloyd! Or even Charlie
Chase!

Suppose that sad Stan Laurel were the man of my desire!
With Charlie Chaplin filling me with cinematic fire!

So maybe it is just as well I'm not in Hollywood,
Although I wouldn't promise not to get there if I could!
And maybe it is just as well I'm married to John Smith.
(I see e-motion pictures, but it's John I see them with.)
And maybe it is just as well he doesn't chance to know
That I'd be wildly thrilled to catch Chevalier for a beau!

ALANE GRANT.



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